

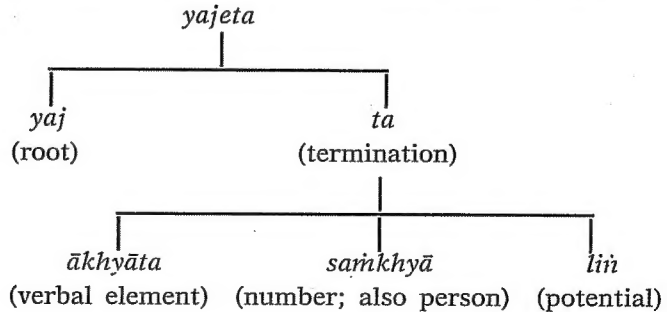
BHĀVAKATVA-VYĀPĀRA
or
AFFECTIVE PROCESS IN POETIC WRITING

[1]

Bhaṭṭa-Nāyaka (circa 935-995 A.D.) speaks of *bhāvakatva-vyāpāra* (Affective Process) in connection with his own interpretation of the *rasa-sūtra* of Bharata. The present article intends to explain and examine this process.

The *bhāvakatva-vyāpāra* and the principle of *bhāvanā* underlying it are originally a Pūrva-mīmāṃsā doctrine. The Mīmāṃsā science believes that the Vedic sentences are a command to (ritual) action. The statements in the Vedas and Brāhmaṇas have, accordingly, to be interpreted to yield the sense of action and the system therefore has evolved some rules of interpretation. The doctrine of *bhāvanā* comes in this context. A Vedic sentence like « *svargakāmo yajeta* » is interpreted, in this light, to mean « One should realise heaven by (performing) a sacrifice ».

The particular sense of the Vedic sentence is taken from the verb *yajeta*. In this verb, the root is *yaj* and *ta* is a special termination attached to it. The termination *ta* contains a verbal element (known as *ākhyāta*, having the sense of action). This element is common to all verb-forms. In addition, the termination *ta* has the elements signifying « one » (singular number); « third person », and the rather more important element signifying « particular time » (*kāla*) and « import or mood » (*artha*), namely, the « potential » (*liṅ*). It is this element of the potential (*liṅ*) that expresses *bhāvanā*, according to Mīmāṃsā.



Bhāvanā, in the Mīmāṃsā sense, means a particular activity (*vyāpāra*) (a tendency, a performance), on the part of a person who intends something should happen (*bhāvayitā*), an activity, favourable or conducive to the intended happening (*bhāvana-anukūla*)¹. The tendency to undertake a ritual performance, and the entire psychological process providing the *impetus* to undertake such an activity, are comprised in the technical Mīmāṃsā concept of *bhāvanā*. The impetus (*preraṇā*) comes from the potential, *liṅ*; that is to say, from the element of the Potential-Mood-termination attached to the verb-root signifying action; or broadly from the recommendation/command implicit in the Vedic statement. In the activities of daily life, when a person of authority exhorts us to do something or stop doing something, we get the necessary impetus to act accordingly. Such impetus is present in the verb-form in Imperative or Potential Mood; and the intention (to urge towards an activity) rests in the mind of the person of authority. The Vedas being *a-pauruṣeya* (not composed by a human agency), according to Mīmāṃsā the intention to provide an impetus (*preraṇā*) and enforce the tendency to act (*pravṛtti*) is believed to rest in the words of the Veda, technically speaking in the potential element of the verb-termination.

Impetus leads to actual activity. It arises on knowing the meaning of the Vedic words, the precept and its definite purpose. This is the second aspect of *bhāvanā*, known as *ārthī bhāvanā*². It denotes the performance or a series of actions undertaken to obtain the desired fruit heaven, having received the urge to do so from the Vedic precept, *svargakāmo yajeta*. The two aspects of *bhāvanā*, *śābdī* (verbal) and *ārthī* (meaningful, activity-prone) are causally connected. The Vedic precepts create the urge; the urge leads to sacrificial activity for obtaining heaven as the fruit. Technically speaking, *ārthī bhāvanā* is the aim (*sādhya*) of *śābdī bhāvanā*.

Bhāvanā, thus, being an activity (*vyāpāra*), the three elements, namely the aim (*sādhya*), the means (*sādhana*) and the procedure of performance (*itikartavyatā*) are necessarily present in it. The aim or goal of *śābdī bhāvanā*, as we have seen, is *ārthī bhāvanā* or the actual inclination to act. The means (*sādhana*) to create the inclination for activity is, of course, the knowledge of the *liṅ*, the potential termination attached to a verb-root denoting action. The Veda and the Brāhmaṇas contain other statements, which are not precepts but either a commendation of a certain ritual act or a censure of it. These statements are known as *arthavāda*. The knowledge of these *arthavāda-vākyas* strengthens the knowledge derived from the potential in the Vedic precept, and it paves the way for proceeding (*itikartavyatā*) to actual performance.

1. See *Arthashaṅgraha* of Laugākṣibhāskara: *bhavitur bhavanānukūlo bhāvayitur vyāpāraviśeṣaḥ* /

2. *Ibid.* *Prayojaneccā-jaṇita-kriyāviśaya-vyāpāraḥ ārthībhāvanā* /

Now, the aim or goal of the ritual activity is heaven, the desired fruit. In other words, the *sādhyā* of *ārthī bhāvanā* is *svarga*. The means to get this fruit is *yāga*, sacrifice. The procedure for performing a sacrifice is laid down in the ritual texts which ask us to perform the parts like *prayāja* and others in the stated order and in correct manner.

Taking the three elements of both the aspects of *bhāvanā* together, the total import of a Vedic precept like *svargakāmo yajeta* now appears to be « one should realise heaven by the performance of a sacrifice »,

[2]

How Bhaṭṭa-Nāyaka applies this *bhāvanā* doctrine to poetic writing is to be seen. His work *Hṛdayadarpaṇa* is no longer extant. Bhaṭṭa-Nāyaka's views have, therefore, to be gathered from what Abhinavagupta, Mammaṭa (M) and the several commentators of M's *Kāvya-prakāśa* (KP.) have said about them.

Bhaṭṭa-Lollaṭa thinks that the components *vibhāva*, *anubhāva* and *vyabhicāri-bhāvas* combine with *sthāyi-bhāva* (the abiding state of mind) and this accumulation (*upaciti*) results in the production (*utpatti*) of *rasa* is rejected by Bhaṭṭa-Nāyaka. Śaṅkuka believed that an actor imitated the *vibhāva* etc. (a character in his possible outward appearance, character whom the actor is imitating. This theory of the production of *rasa* is rejected by Bhaṭṭa-Nāyaka. Śaṅkuka believed that an actor imitated the *vibhāva* etc. (a character in his possible outward appearance, his gestures and movements, and his emotions); we have no chance to perceive an original character but infer his moods, emotions and actions; however, the inference has the aesthetic context of art and as such it is different from the ordinary inference of perceptual knowledge; *rasa* is imitation of emotional state and its awareness is inferential. Bhaṭṭa-Nāyaka does not accept this interpretation too. For him, *rasa* is not any kind of perception but an experience of pure relish or enjoyment (*bhoga*). As one opposed to the suggestive power of word and sense (*vyañjanā-vyāpāra*) Bhaṭṭa-Nāyaka does not accept the view that *rasa* is revealed by suggestion (*abhivivakti*)³.

3. See: Bhaṭṭa-Nāyakas *tv-āha*, *Raso na pratīyate* / Abhinavagupta's commentary on the *Rasa-sūtra* of Bharata; *Nāṭyaśāstra* (NS.), Gaekwad's Oriental Series (GOS), Vol. I, Second Revised Edition, Oriental Institute, Baroda, 1956, p. 276,

Bhaṭṭa-Nāyaka believes that the common knowledge derived from words and their senses, the awareness of emotional states and experiences (*rasa*, *bhāva*) and their relish or enjoyment are all *results* (functions) of the operation of *abhidhā*. There is one vital difference however. In Tantra and Śāstras (scientific, theoretical works) *abhidhā* operates only to express the conventional, fixed sense. In poetic writing, on the other hand, *abhidhā* goes beyond the mere expression of conventional sense, and reveals the permanent mental state behind the word and sense (*sthāyi-bhāva*) and prepares the way for its relish and enjoyment. So, Bhaṭṭa-Nāyaka postulates two additional parts of the *abhidhā*-operation: The usual operation is confined, as we have seen, to expressing the immediate (directly conventional) sense, or the mediate (metaphorical) sense of words. This sense is present in scientific writing, as well as in poetic writing. But the second part of *abhidhā* is *bhāvanā* and the third is *bhoga* or *bhōgakṛtvā* or *bhōgīkṛta* or *bhōgīkaraṇa* or *bhōjakatva*, which particularly operate in poetic writings. Understanding the words and their fixed senses may lead to the understanding of the subject-matter or theme of poetic writing and of some detail of poetic construction. But the experience of an emotion, a poet's intent of heart, is not within the reach of conventional operation of *abhidhā*. A poet's business is to reveal this inner emotional content to his reader or spectator. The part of the operation which makes it possible is *bhāvakatva* or *bhāvanā*, as Bhaṭṭa-Nāyaka sees it.

There are certain factors in poetic writing: Figures of speech, for example, are only a form of *abhidhā* (expression). But when they are used carefully in poetic writing they lend charm to what is stated; use of poetical excellences (*guṇa*) and avoidance of faults (*doṣa*) similarly help poetic writing. These, thus, become poetic principles. In drama, the histrionic representation through the four kinds (*caturvidha-abhinaya*) makes the presentation alluring and beautiful. These factors set poetic writing apart from śāstric kind of writing, and they make the operation of *bhāvakatva* successful. The distinctive nature of poetic writing, as apart from scientific or theoretical writing, is admitted on all hands; the distinctiveness is felt. Bhaṭṭa-Nāyaka seems to imply that the so called poetic factors — *guṇa*, *alaṅkāra*, *abhinaya* etc. — play an important role in determining the distinctive nature of poetic writing. And if it is to be admitted that a poet or a creative writer is concerned, not with communicating knowledge of precepts, theories, rules of conduct, or with a record of facts, but is concerned with communion of emotional experience, the special operation of poetic expression has equally to be admitted. In other words, *bhāva* (emotion-based experience) as the content of poetic writing must lead us to accept *bhāvakatva* *vyā-*

pāra or the process and operation through which the *bhāva* is revealed to the reader/spectator⁴.

Bhaṭṭa-Nāyaka states that the poetic factors, including *abhinaya* in *nāṭya*, not only reveal the emotional content but also present the basic emotional state (*sthāyi-bhāva*) in a generalised way: In actual writing, the emotional experience is presented in a particular context of character, happening, time and place. A poet has to do so in order to lend conviction and reality to his presentation. But while taking that experience through the medium of poetic expression or histrionic representation, the particular contexts can be, and are in fact, shed. We may « see » an actor playing Rāma, and understand « this is how Rāma loved Sītā, or wept for her ». But what we *feel* is the « love of a man for a woman », « a husband's profound sorrow at the loss of his beloved wife ». It is in this feeling that the basic emotional state on which the experience is founded loses its particular contexts. This is called universalization or generalisation of emotion (*sādhāraṇīkaraṇa*). Bhaṭṭa-Nāyaka states that transforming the components of poetic con-

4. Consider the following statements:

- (i) *Abhidhā bhāvanā cānyā tad bhogikṛtam eva ca /
Abhidhādhamātām yāte śabdārthālāṅkṛtī tataḥ //
Bhāvanābhāvya eṣo-pi śṛṅgārādigaṇo hi yat /
Tad-bhogikṛtārūpeṇa vyāpyate siddhimān naraḥ //*

NS. Abhinava, *ibid.*, p. 277; also quoted by Hemacandra in his *Kāvyaṇuśāsana*.

- (ii) *Tan mate hi vācyaviśaya-abhidhāvvyāpāra-āntarabhāvi rasādiviśayo bhāva-
katvanāmā vyāpārāḥ svikṛto-sti / Yadi hi abhidhāvvyāpārāntarabhāvi bhāva-
katva-vyāpāro na āṅgikriyate tadā Sāstrebyaḥ Kāvya-nāṭyayoḥ kim anta-
ram syāt / Tasmād dvitīyo-sti Rasabhāvanākhyo vyāpārāḥ...*

Māṇikyacandra's *Saṁketa* on *Kāvya-prakāśa* (1159-60 or 1210 A.D.), ed. Vāsudevaśāstri Abhyankar, Anandashram Sanskrit Series, No. 89, Poona, 1929; pp. 46-47.

- (iii) *Kāvyaṭmanāḥ śabdasya abhidhā-bhāvana-bhogikṛtī-rūpāḥ trayāḥ aṁśāḥ /
Tatra abhidhāyakatvam vācyaviśayam, bhāvakatvam rasādiviśayam, bho-
gakṛtṛvam saḥjdayaviśayam, iti trayāḥ aṁśabhūtavyāpārāḥ / Tatra abhi-
dhāyogo yadi śuddhaḥ syāt tat Tantrādibhyaḥ Sāstra-nyāyebhyaḥ śleṣādya-
lāṅkāraṇām ko bhedaḥ / Vṛttivaicitryam śrutidustādivarjanam ca akiñcit-
karam / Tena Rasabhāvanākhyo dvitīyo vyāpārāḥ yad-vaśād abhidhā-pi
vilakṣaṇā / Sa ca vibhāvādīnām sādharmaṇīkaraṇatva-hetuḥ /*

Someśvara's Comm. on *Kāvya-prakāśa* (KP.) called *Kāvyaḍarśa* (about 50 years after Mammaṭa), ed. Rasiklal Parikh, Rajasthan Purātattva Granthamālā, No. 46, Jodhpur, Rajasthan, 1959; p. 44.

- (iv) *Śabdātmanāḥ kāvyasya trayo vyāpārāḥ, abhidhā bhāvakatvam bhojakatvam
ca / Tatra abhidhā nīrantara-sāntara-arthanaiṣṭhatvena dvidhā / Bhāvakat-
vam sādharmaṇīkaraṇam / Antyam vyāpāradvayam nāṭyē-pi /*

Govinda Ṭhakkura's *Pradīpa* on KP. (circa 14th cent. A.D.) ed. Vāsudevaśāstri Abhyankar, Anandashram No. 66, Poona, 1911, p. 95.

- (v) *Dhvaniprasthāna-paripanthī Bhaṭṭa-Nāyakaḥ śabdasya tisro vṛttir manyate /
Yad āha sa eva « Yadyapi abhidhā bhāvakatvalakṣaṇam vyāpāradvayam
eva kāvyē pradhānam, tathāpi tāvan-mātre na viśrāmaḥ iti bhoga-apara-
paryāyo-pi vyāpāro viśrānti-sthānatayā pradhānam » iti /*

Gokulanātha Upādhyāya's *Vivaraṇa* on KP. (1909 A.D.), ed. Badrinath Jha, Varanaseya Sanskrit Viśvavidyālaya, Varanasi, 1961, pp. 127-129.

struction, namely *vibhāva* (the stimulants or determinants), *anubhāva* (physical reactions) and *vyabhicāri-bhāvas* (accompanying mental states) all leading to the intended basic mental state (*sthāyi-bhāva*), into a generalised complex, without the cover of particular contextual connections, is precisely the function of *bhāvakatva* process. When *bhāvakatva* *vyāpāra* has played its part in the art-impact on a reader/spectator, the actual components of poetic or dramatic presentation are revealed in generalised form: the experience stands before us as that of a specific *sthāyi* (*bhāvya-māna*), ready to be received and enjoyed⁵. The operation of *bhāvakatva* is over, once the poetic components (*vibhāvādi*) and the intended basic emotional state (*sthāyi*) are revealed and presented in generalised form.

The actual relish of this generalised *sthāyi* is a separate activity. Bhaṭṭa-Nāyaka postulates a third operation called *bhoga* or *bhogikṛta* etc. for this purpose and says that it is brought about by the third part of *abhidhā*. It follows that *bhāvakatva* is concerned, according to Bhaṭṭa-Nāyaka, with the achievement of generalisation of emotional state (*sādhāraṇikaraṇa*); *bhoga* is concerned with the connoisseur (*sahṛdaya*)⁶.

5. Consider the following quotations:

- (i) *Kāvyē doṣābhāva-guṇa-alāṅkāra-mayatva-lakṣaṇena, Nāṭyē caturvidha-abhinayārūpeṇa, nījamohasaṅkaṭakārīṇā vibhāvādi-sādhāraṇikaraṇātmanā, abhidhāto dvitīyena aṁśena bhāvakatva-vyāpāreṇa bhāvya-mānaḥ rasaḥ... / Abhinavagupta on NS. Rasasūtra, op. cit., p. 277.*
- (ii) *Sa ca (bhāvakatvanāmā vyāpārah) cetaso ghanasaṁmohasaṁvṛtatvam nivārya vibhāvādin svasya naṭasya ca sādharmaṇan karoti / Ata eva na tāṭasthya-ātmagatatve / Māṇikyacandra, KP. Saṁketa, op. cit., pp. 46-47.*
- (iii) *Api tu kāvyē nāṭyē ca abhidhāto dvitīyena vibhāvādi-sādhāraṇikaraṇātmanā bhāvakatva-vyāpāreṇa bhāvya-mānaḥ sthāyi / Mammāṭa, KP., IV.*
- (iv) *Tena hi (bhāvakatva-) vyāpāreṇa vibhāvādayaḥ sthāyi ca sādharmaṇikriyante / Sādhāraṇikaraṇam ca etad eva yat Sītādiviśeṣāṇām kāmīnītvādi-sāmānyena upasthitiḥ / Sthāyi-anubhāvādinām ca saṁbandhi-viśeṣa-anavacchinnaṭvena / ... Evam kāvyē nāṭyē ca dvitīyavyāpāreṇa sādharmaṇikṛtāḥ vibhāvādi-bhīḥ tṛtīyavyāpāra-sāhityena tathākṛtāḥ (sādhāraṇikṛtāḥ) eva sthāyi bhujyate / Govinda Ṭhakkura, KP. Pradīpa, op. cit., p. 95.*
- (v) *... Viratāyām abhidhāyām bhāvakatva-vyāpārasya āvirbhāvaḥ / Tena hi sādharmaṇikṛtā vibhāva-anubhāva-vyabhicāriṇaḥ sādharmaṇyena bhāvyaṇte, mugdhanāyikāvibhāvita-kaṭākṣādi-anubhāvita-vṛddādimān udāttanāyaka iti / Aṭa eva bhāvapradhānānam kāvyānam viśrāntiḥ / Bhāvanājanya-pratīti-viśrānti-viśayāntaratvam eva Bhāvakatvam / Yad āha Mahārājaḥ (?): Tadbhāva-bhāvita-vibhāva-vibhāvya-māno / Yo bhāvyaṇte manasi bhāvanayā sa bhāvaḥ // Yo bhāvanāpatham atītya vivartamānaḥ / Sākṣātkṛto hṛdi param svadate raso-sau // Evam ca iha vibhāvādi-bhīḥ saṁyogāt bhāvitatvād anantarakāle rasasya sthāyinaḥ bhogena muktisvarūpā nīṣpattiḥ iti sūtrārthaḥ / Bhojakavyāpāra-bhujyamāna-sthāyitvam eva rasa-lakṣaṇam bodhavam / Gokulanātha Upādhyāya, KP. Vīvaraṇa, op. cit., pp. 127-129.*

6. Cf. (4) (i), (ii), (v); (5) (iv), (v) cited above.

The operation of *bhoga*, which enables a sensitive reader/spectator to relish the experience presented is different from such familiar processes as direct perception, remembrance etc. Bhaṭṭa-Nāyaka explains, in terms of Sāṅkhya philosophy, that the human mind is a complex of three strands: *sattva*, *rajas* and *tamas*. When the poetic experience stands before the mind in a generalised form, the *rajas* element causes the «melting» (*dr̥ti*) of the mind (the mind melts and flows towards poetic experience); the *tamas* element «extends» (*vistara*) the mind (enables us to reach and take in the experience); the *sattva* element leads to the «blossoming» (*vikāsa*) of the mind (enabling us to understand and realise the experience). In this blossoming condition of the mind, the *sattva* overflows and dominates. This mental condition is of illumination or knowledge and of joy. Human awareness comes to rest in this condition, there being no other target of knowledge save the experience of joy. The condition is analogous to that of ecstatic bliss in the presence of the Divine. This is the state of *bhoga*, where the poetic emotional experience is relished and enjoyed⁷.

Accordingly, Bhaṭṭa-Nāyaka would interpret the *rasasūtra* of Bharata as follows: The combination (*sarīyoga*) of *vibhāva* etc. means their revelation (*bhāvitatva*), their generalisation (*sādhāraṇīkaraṇa*) effected through *bhāvakatva-vyāpāra*. Production of *rasa* (*rasa-niṣpatti*) means producing the *sthāyī* in generalised form, fit to be relished; and the nature of *rasa* is a free, unhampered enjoyment of the emotional experience by *bhoga-vyāpāra*⁸.

7. Read:

- (i) ... *bhāvya māno rasaḥ anubhava-smṛti-ādi-vilakṣaṇena rajas-tamo-nuvedha-vaicitrya-balāt dr̥ti-vistāra-vikāsa-lakṣaṇena sattvodreka-prakāśa-ānanda-maya-niṣaṇvid-viśrānti-lakṣaṇena parabrahma-āsvāda-savidhena bhogena param bhujiyate* /

Abhinava, on NS. *Rasasūtra*, op. cit., p. 277.

- (ii) ... *bhāvakatva-vyāpāreṇa bhāvya mānaḥ sthāyī sattvodreka-prakāśa-ānanda-maya-saṇvid-viśrānti-satattvena bhogena bhujiyate iti Bhaṭṭa-Nāyakaḥ* /

Mamṇaṭa, KP. IV.

- (iii) *Bhāvite ca rase tasya bhogaḥ syāt / Yaḥ svayaṁ bhujiyate rasyate parasmai dīyate ca sa bhogaḥ / Sa ca anubhava-smṛtyādi-vilakṣaṇa eva* /

Māṇikyacandra, *Saṅketa* on KP., op. cit., pp. 46-47.

- (iv) *Sādhāraṇīkṛteṣu ca vibhāvādiṣu sādhāraṇyena eva viṣayīkṛtasya sthāyinaḥ saḥdaye viṣayacarvāṇākāritatvam nāma bhogakṛtvaṁ pāryavasānikam vyāpāraḥ / Tata eva saḥdaya-rañjanāt jāyāsaṇmitatvam / Bhogaś ca paramā-nandasvādātmā yogigato brahmāsvāda-sannikṛṣṭa iti...* /

Śrīdhara, KP. *Viveka*, op. cit.

- (v) *Evam ca iha vibhāvādibhiḥ saṁyogāt bhāvitatvād anantarakāle rasasya sthāyinaḥ bhogena muktisvarūpā niṣpattiḥ iti sūtrārthaḥ / Bhojakatva-vyāpāra-bhujiyamāna-sthāyitvam eva rasalakṣaṇam bodhyam* /

Gokulaṇṭha Upādhyāya, KP. *Vivaraṇa*, op. cit.

8. See (5) (v) above.

[3]

The relation of the *bhāvakatva-vyāpāra* to the theory and apparatus of Pūrva-mīmāṃsā has now to be closely examined.

The general concept of *bhāvakatva*, understood so far, connotes generalisation (*sādhāraṇīkaraṇa*) of *vibhāva* and other components of poetic construction of an emotional experience⁹. Some commentators include in this process the generalisation of the basic mental state (*sthāyī*) too¹⁰. However, the precise meaning of the term *bhāvita* or *bhāvyamāna*, which is used with *rasa* or *sthāyī* to explain the result of *bhāvakatva-vyāpāra* [cf. *bhāvakatva-vyāpāreṇa bhāvitah / bhāvyamānah rasaḥ / sthāyī*], needs to be explored. Both the terms are derived from the root *bhū* and are causal forms, *bhāvita* being past passive participle, *bhāvyamāna*, past active participle. It appears that in equating *bhāvakatva* with *sādhāraṇīkaraṇa* we are not sticking to the causal sense, and the relation of this process to the Mīmāṃsā doctrine remains, therefore, somewhat undefined.

As a matter of fact, the Mīmāṃsā doctrine of *bhāvanā* comprises the verbally expressed potential termination (*Vidhiliṇ*), its favourable (or unfavourable, if it were an injunction of prohibition) impact on the listener, and his mental frame inclined, as a consequence, towards the undertaking of a specific activity (or desisting from one). The poetic writing does not use verbs of the Imperative or Potential Mood as the Vedic injunctions do. Similarly, there is no question of any precepts for sacrificial activity and their actual execution by an ordained procedure intended in poetic writing. How does *bhāvanā* operate then in the field of literature?

It is worth noting that Abhinavagupta and others who propound Bharata's *rasa* theory, do not reject the principle of *sādhāraṇīkaraṇa*, or even the *bhāvanā* doctrine, though they disagree with Bhaṭṭa-Nāyaka's interpretation of the *rasa-sūtra*. Abhinava says, « while stating that '*rasa* is *bhāvita* through poetic writing', if you mean by *bhāvana* that *rasa*, which is produced by *vibhāva* etc. and which is of the nature of repeated tasting and relish, becomes the subject of such awareness, then we too accept it »¹¹. This agreement implies that what *bhāvanā-vyāpāra* does for poetic literature is that it makes a freely presented aesthetic experience the subject of our continual tasting and relish, it gives us an awareness of aesthetic enjoyment. If this were the result of *bhāvanā*

9. Commenting on NS. *Rasasūtra*, Abhinava uses the phrase, *sādhāraṇīkaraṇātmanā... bhāvakatva-vyāpāreṇa*. In *Dhvanyāloka-Locana* Abhinava says: *Tac ca etad bhāvakatvam nāma rasān prati yat kāvyasya tad-vibhāvādinām sādhāraṇatva-āpādanam nāma /*

10. See Govinda Thakkura, (5) (iv) cited above.

11. Cf. Abhinava on NS. (GOS. Vol. I, p. 277):

« *Yat 'kāvyena bhāvyante rasāḥ' iti ucyate tatra vibhāvādi janita-carvaṇāt-maka-āsvādarūpa-pratyayagocarāt-āpādanam eva yadi bhāvanam tad abhyupagamyate eva* » /

or *bhāvakatva*, it would be worth analysing it further rather than seek only synonyms for the Sanskrit terms.

We have seen that poetic writing stands apart from other kinds of writings on account of its distinctive nature. The form and expression of poetic writing are beautiful, attractive, alluring, captivating. It does not aim at precept or advice. It only presents an intense emotional experience to delight us, to increase our sensibility and bring us a new awareness of life. These are generally accepted ideas, and Sanskrit Poetics has stated them. So, if the Mīmāṃsā doctrine of *bhāvanā* cannot appear in poetic writing in the form of an impetus inducing a suitable activity, the beautiful and engaging form and expression of poetic writing do, at least, affect us favourably, making us turn towards it with an expectation of relish and delight. This could be regarded as the effect of *bhāvanā* or *bhāvakatva* in literature; and since these poetic factors are expressed through word and sense, this may be called the *śābdī* or verbal form of *bhāvanā* as it operates here.

For Mīmāṃsā, the ultimate goal of Vedic precepts is heaven, realisation of this fruit through sacrificial performance. For poetic writing, including drama, the final goal is *rasa*, producing it and relishing it. The obvious medium for *rasa*-creation is poetic writing, *kāvya* and *nāṭya*, which thus stands in the category of « *bhāvaka* ». What is meant is that poetic writing is to use the necessary paraphernalia to create and develop *rasa*, so that a reader or spectator can get the aesthetic experience and enjoy it. When, therefore, an expression like *kāvyaṃ rasān bhāvayati*, « a poetic writing reveals a relishable emotional experience », is used, the *bhāvanā* function is tacitly assumed; and then its two aspects *śābdī* and *ārthī* (word-prone and import-prone) must also be assumed to be present in poetic writing. The *śābdī* form is the attractive, beautiful aspect of poetic writing; it draws us to it and affects us favourably. The *ārthī* form is *rasa-bhāvanā*, which reveals the emotional experience and makes it fit and ready to be relished. If Mīmāṃsā holds that *ārthī bhāvanā* is the goal of *śābdī bhāvanā*, we could likewise say that the attractive, poetic aspects (like *alaṅkāra*, *guṇa*, *abhinaya* etc.) of literature really aim at revealing the emotional experience, *rasa*, for relish and enjoyment.

Abhinavagupta and Maṃmaṭa describe *sādhāraṇīkaraṇa* as the essence (*ātmā*) of the *bhāvakatva-vyāpāra*. But the cause-effect relation between the two is not possible to be ignored. The comm. *Samketa* on *Kāvya-prakāśa* observes: The affective process (*bhāvakatva-vyāpāra*), although a part of the function of the expressive *abhidhā*, yet concerned with the revelation of emotional states (*rasa/bhāva*), helps to remove the thick pall of confusion over the mind of the sensitive responsive readers/spectators, and reveals to them (also to an actor in dramatic presentation) the components of construction like *vibhāva* etc., which they are able to perceive, in a generalised form, freed from particular contexts. This generalised manifestation makes the *rasa*-sensation (or experience) neither impersonal nor personal. This and similar comments

leave no doubt that *sādhāraṇīkaraṇa* or generalisation is the effect of *bhāvakatva*, the affective process, although Abhinava and Maṃmaṭa may suggest an identity between cause and effect¹². In the comm. *Sampradāya-prakāśinī* on KP, Vidyādharaçakravartin clearly says that the cause-effect-identity implied in the phrase « *sādhāraṇīkaraṇātmanā* » (as an adjective of *bhāvakatva-vyāpāreṇa*) is metaphorical; in fact, *sādhāraṇīkaraṇa* is the effect of *bhāvakatva*. Bhaṭṭa Gopāla makes a similar statement in his commentary *Sāhityacūḍāmaṇi*¹³. It is necessary to note this distinction in order to consider the application of the Mīmāṃsā doctrine of *bhāvanā* in the context of poetic writing.

The term *bhāvanā* and other allied terms which contain the causal sense of the root *bhū* mean « causing to become », bringing into existence; that is to say, production or creation (*utpatti*, *niṣpatti*). The absence of actual impetus (*preraṇā*) and consequent activity (*pravṛtti*) in poetic writing rules out the possibility of taking the verb *bhāvayati* in the literal sense. Yet it, and the phrase *bhāvyamāna*, can be metaphorically understood to mean « (something) revealed or manifested », « brought before the vision or awareness ». What is expected in poetic writing is the state of (reader's) mind to turn to it favourably, and the manifestation of *sthāyī* or the basic mental, emotional state (through the process of generalisation). So, the manifestation, production or creation of *sthāyī*, though it does not actually exist, nor can it be concretely produced, before a sensitive responsive reader/spectator, seems really to be the aim of *bhāvakatva-vyāpāra*.

Śrīdhara (circa 1399 A.D.), in his commentary *Kāvya-prakāśa-viveka*¹⁴ on KP, expresses this point as follows: The *vibhāvas* like *Sītā*, introduced in poetry or drama, are not ever likely to be present in fact before a responsive reader/spectator. Yet they appear to be so present; one thinks they are. This is *bhāvanā* or *bhāvakatva*. Gokulanātha Upādhyāya (circa 1709 A.D.) observes in his *Kāvya-prakāśa-vivaraṇa*¹⁵ that in a poetic description of Rāma, the passing mental states (*vyābhicāri-bhāvas*) like eagerness, playfulness, fortitude etc. induced in him due to *Sītā*

12. See (4) (i), (5) (iii) for original quotations, cited above.

13. Cf. *Nanu apratyakṣatvāt śabdavyāpārāḥ kāryeṇa eva anumīyante / Kena iha kāryeṇa bhāvakatva-vyāpāram anumīnumaḥ iti āha*, « *vibhāvādi-sādhāraṇīkaraṇeṇa* » iti / *Yena vibhāvādīni sādhāraṇīkriyante sa bhāvakatva-vyāpārāḥ / « Sādhāraṇīkaraṇātmanā » iti kārya-kāraṇayor-abhedhaḥ upacariṭaḥ / Sādhāraṇīkaraṇam hi bhāvakatva-vyāpārasya kāryam eva /*

Comm. *Sampradāyaprakāśinī* on KP. ed. Harihara Shastri, Trivandrum Sanskrit Series, No. 88, Trivandrum 1926; p. 111. The Comm. *Sāhityacūḍāmaṇi* is incorporated in this volume.

14. *Tatra bhāvakatvam Sītāprabhṛti-vibhāvādinām, yatra api asaṃbhavaḥ tatra api bhāvanam, sādhāraṇya-āpādanārtham /*

Śrīdhara's Comm. on KP., ed. Shivaprasada Bhattacharya, Sanskrit College, Calcutta, 1959; pp. 68-69.

15. Cf. *Tanmate « prasabhaprasṛtaiḥ » ityādi-kavye abhidhārūpā vṛttiḥ Vaidehī-karmaka-vilakṣaṇakāṭhaka-karaṇaka-darśanakartari Rāme kaṭhaksādi-upasthitān... / Evam viratāyām abhidhāyam bhāvakatva-vyāpārasya āvirbhāvaḥ /* Gokulanātha Upādhyāya, KP. *Vivaraṇa*, op. cit.

affecting him as the chief stimulant (*ālambana*) and her glances as the exciting stimulant (*uddīpana*), seem to show their appearance. This happens due to the process of *abhidhā* according to Bhaṭṭa-Nāyaka. But the point is, just as in an expression like « *Gaṅgāyām ghoṣaḥ* », the river-bank which is really adjacent to the stream « appears » to be in the stream, in the same way, the emotional affection of (the real) Rāma « appears » to be present in the poet's picture of Rāma or in an actor's representation of Rāma.

The term *bhāvyamāna*, in these explanations, seems, therefore, to mean « although present or existing only in a particular place, appearing to be present elsewhere ». Other theorists may describe this as analogy-based metaphor (*sādrśya-lakṣaṇā*). Bhaṭṭa-Nāyaka, however, believes it to be an operation of *abhidhā* itself. What is meant is: a metaphorical expression may lead to the appearance of a river-bank *in* the stream, though it really exists only *near* it. A poet's careful use of words and expression, and an actor's histrionic skill, may similarly make the actual Rāma's emotional reactions in the presence of Vaidehī to appear to be equally real to readers/spectators, as if they were actually present before them. Such real-like manifestation, production in another place (=the poet's work, dramatic performance), is achieved by *bhāvanā* or *bhāvakatva*, which according to Bhaṭṭa-Nāyaka is the second part of *abhidhā* and which operates after *abhidhā* has completed the function of expressing fixed conventional meanings by its first part. This, then, is the meaning of *bhāvana*, *bhāviti* and allied terms, namely, « real-like appearance or manifestation in another place »¹⁶.

Maheśvara Nyāyālaṅkāra Bhaṭṭācārya in his commentary *Ādarśa* on KP (before 17th cent. A.D.) paraphrases *bhāvyamāna* by *sannidhāpyamāna*, « being brought and placed near ». The editors of the commentary explain the point in their gloss as follows: *Bhāvyamāna* ought to mean *utpādyamāna*, « being produced », in the Mīmāṃsā sense. However, Rāma's sentiment of love for Sītā (*rati*, as the *sthāyi-bhāva*) perished along with him long ago. It cannot be « produced » or created now. What is possible is that it may be placed before a reader or spectator through some means. Hence, we cannot but interpret the word *bhāvyamāna* metaphorically to mean « brought near, placed before ». The

16. This meaning of « *bhāvanā* » or « *bhāvakatva* » is consistent with Bhāmaha's conception of Bhāvika *alaṅkāra*. Cf.

*Bhāvikatvam iti prāhuḥ prabandhaviṣayam guṇam /
Pratyakṣā iva dṛśyante yatrārthā bhūta-bhāvināḥ //
Citrodāttādbhutārthatvam kathāyāḥ svabhīnītātā /
Sābdānukūlatā ceti tasya hetum pracakṣate //*
Kāvyaḥ *alaṅkāra*, III. 53-54.

Mammaṭa too has accepted the Figure Bhāvika, which he defines as, « *Pra-tyakṣā iva yad bhāvāḥ kriyante bhūtabhāvināḥ / Tad Bhāvikam...* » // KP. X. 114.

Bhāmaha's conception is comprehensive, since he treats Bhāvika not as a figure of speech merely, but as a quality, an excellence of a literary composition as such (*prabandha*). It will appear that Abhinava is willing to accept *bhāvana* in such a comprehensive sense, and in the context of *rasa*. See fn. (11) cited above,

spectators seem to see actually as it were, visualize, the love of Rāma for Sītā. From the spectators' point of view, it is some other person's love for some one (*parakīyā ratī*). Nevertheless, they get a vision of it. The *bhāvakatva-vyāpāra* is the cause of this vision, of the particular emotional experience placed before them.

The editors further argue that the Vedānta philosophy accepts *sat-kāryavāda*, which assumes that the cause abides even if an effect is lost. Consequently, it is not theoretically wrong to assume that a particular effect though lost can be re-manifested. As a spider may draw threads from its own body and reconstruct a net (*lūtā-tantu-nyāya*), so Rāma's love for Sītā could be brought again to the minds of the spectators through the medium of poetic and dramatic art. In other words, the concept of *bhāvakatva* understood as revelation, manifestation, a vision or visualization brought near the reader/spectator is philosophically reasonable.

A spectator perceiving the manifestation of Rāma's love (*sthāyī*) stimulated by Sītā (*vibhāva*) and other factors is aware that it is not the feeling of love of a particular person (Rāma himself), nor is it a personal (spectator's own) feeling for one's own beloved wife. This dual awareness is a reasonable guarantee that the feeling (*sthāyī*) manifests itself in a generalised form in the spectator's mind. This transferred revelation of the factually non-present mental state in the mind of a reader/spectator is virtually the power of the affective process (*bhāvakatva-vyāpāra*)¹⁷.

In the light of this discussion it is better not to identify the affective process (*bhāvakatva*) with generalisation (*sādhāraṇikaraṇa*) loosely, but to assume a distinction between the two in principle. *Bhāvakatva*, thus, means *āvirbhavana*, « manifestation (in another place) », and this meaning is close enough to the Mīmāṃsā sense of « activity conducive to production ». This manifestation is made possible, as we have seen, through the art of poetry and drama.

17. The Editorial comment on « *bhāvakatva-vyāpāreṇa bhāvya-mānaḥ sannidhāpyamānaḥ* » is, « *Bhāvya-māna iti asya Mīmāṃsaka-matānusāreṇa "utpādyamāna" iti arthakatve, tadānīm naśtasya Rāmādi-ratyādeḥ utpatti-asambhavād bādhaḥ, iti ato vyācāṣṭe "sannidhāpyamāna" iti / "Sannikṛṣṭaḥ kriyamāṇaḥ" iti tadarthaḥ / Etena parakīya-ratyādeḥ sāmājikaḥ sākṣātkāre hetur uktāḥ /* ».

Rejecting the opinion of Pradīpākāra, the editors say: *Yathā Vedānta-mate avidyāyā vikṣepa-āvaraṇa-rūpam śaktidvayam evam etanmate-pi (Bhaṭṭa-Nāyaka-mate) vibhāvādinām bhāvakatvam bhojakatvam ca iti vyāpāradvayam / Tayor ādyena ciranaśṭā-pi Sītādi-ālaṃbanaka-Rāmādi-ratyādayo lūtātantu-nyāyena sāmājikanām antaḥkaraṇe punar āvirbhāvante / Satkāryavādinām mate kāraṇe suksmarūpeṇa avasthānasya eva nāśapadārthatayā naśtānām punar udbhavo na anupapannaḥ / Tāsām eva ratyādi-vyaktinām punar-udbhava-asambhavo-pi tādīya-layasthānagata-viśeśādhināḥ, sāmājikanām sva-nāyikādiviśaya-ratyādivilakṣaṇā, ratyādayaḥ teṣām antaḥkaraṇe āvirbhavanti iti abhyupagantavyam / Tatra eva ca bhāvakatva-vyāpārasya sāmārthyam /*

Maheśvara Nyāyālaṅkāra Bhaṭṭācārya's Comm. *Ādarśa* on KP. ed. by Amarendra Mohan and Upendra Mohan; Calcutta Sanskrit Series, No. 6; Metropolitan Printing and Publishing House Ltd., Calcutta, 1933; pp. 104-105.

[4]

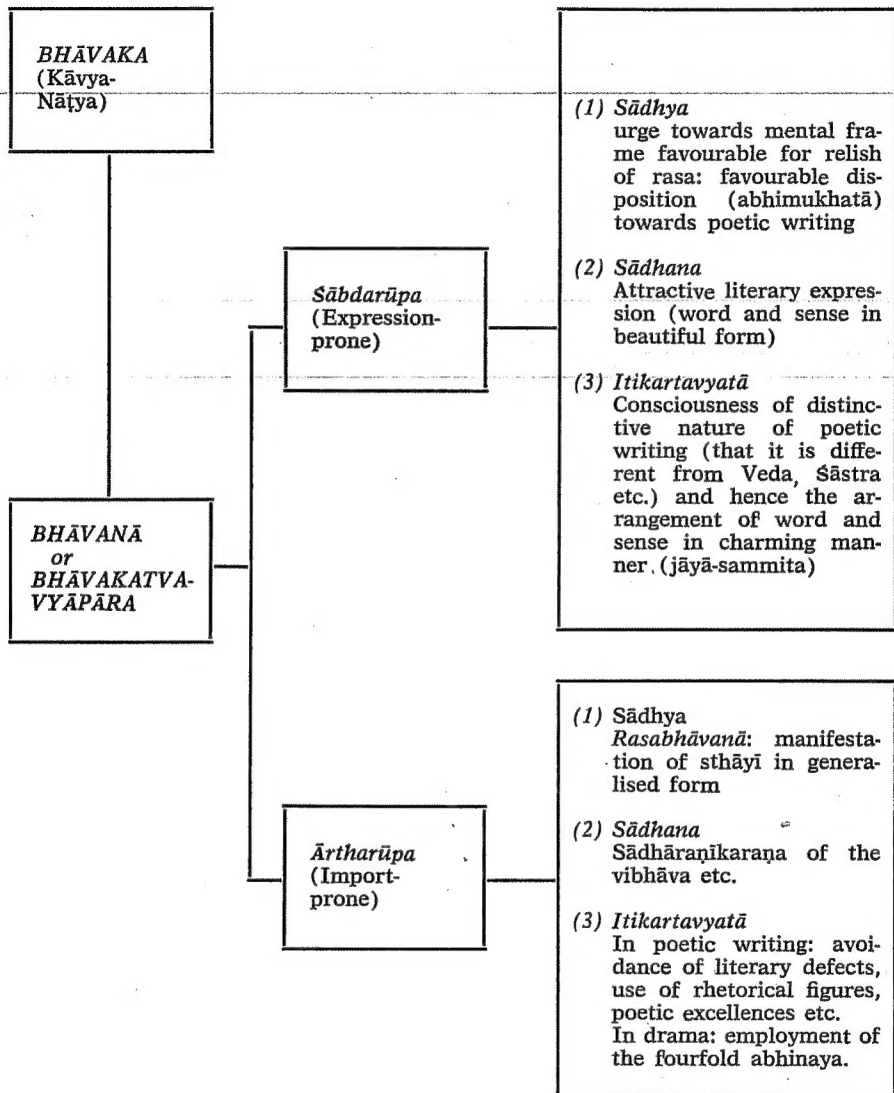
The details of the *bhāvakatva-vyāpāra* may now be tabulated as follows: The poetic writing is not interested in issuing commands for (holy) action or in giving advice for the conduct of life. Yet, a poet does wish to make his literary work attractive to his readers and to convey to them a sense of pleasure through an emotional experience. It is possible, therefore, to look upon the « body » — the word-sense form — of literature as « *bhāvaka* », meaning the *śābdī* aspect of *bhāvanā*, and its « soul » — the aesthetic experience in it — as the *ārtī* aspect.

The aim (*sādhya*) of the poetic expression is to make the reader/spectator favourably disposed to meet the experience presented, and to reveal the basic emotional state in a generalised form to him. The words the poet selects and the way he constructs the experience are both distinctive and are intended to charm the reader. This is the procedure (*itikartavyatā*) that a poet uses with a purpose. It seems also as a means (*sādhana*) to create a favourable mental frame for a reader which ultimately leads him to the enjoyment of the experience. These details pertain to the *śābdī* aspect of *bhāvanā*.

Revelation of *rasa* is the aim of *ārtī bhāvanā* as it operates in poetic writing. For it, the basic *sthāyī* has to be brought before the reader/spectator first. This is accomplished by generalisation, according to Bhaṭṭa-Nāyaka. What is meant is this: As a poet constructs an experience for us through a particular arrangement of *vibhāva*, *anubhāva* and *vyabhicārins*, while we become aware of them individually and particularly, another kind of awareness too arises that this is a presentation of some basic, universal emotional experience. This latter is *sādhāraṇīkaraṇa*, and it is the means of *rasa-bhāvanā*. The generalisation, which sheds all particular contexts, is made possible in poetic writing through special arrangement or construction of experience, choice of expression, use of literary excellences and rhetorical figures or devices, avoidance of literary defects; in dramatic presentation, histrionic skill (*abhinaya*) helps this effect. The conscious planning and use of these devices in poetic and dramatic writing may be said to constitute the *iti-kartavyatā* here. When it is observed generalising becomes possible. The totality of the literary devices lends to the poetic writing a variety, picturesqueness, charm and beauty, as the moonstone oozes liquid at the touch of moon's rays; so that the entire literary expression shines with this glow of beauty. The basic experience then is presented in a generalised form, fit to be relished. This is *rasa-bhāvanā*, and with it the operation of *bhāvakatva* is completed¹⁸.

18. See the Comm. of Śrīdhara on KP.: *Tat (sādhāraṇyam) ca kāvyē guṇa-lāṅkāra-yoga-doṣa-parihārāc ca saṁbhavati, nātye catuḥprakāra-abhinaya-yogāt / Sāmagrīvaicitryād hi śābdārthānām vaicitryalābhāḥ / Tad yathā rajanikaramayūkha-sannikarṣeṇa candrakāntopalasa dravaṇotpādaḥ, evam kāvyā-nāṭyayoḥ sāmagrīvaiśiṣṭyena sādhāraṇīkaraṇam nāma bhāvakatvam vyāpārāḥ / op. cit.*

The details of the *bhāvanā-vyāpāra*, according to Mīmāṃsā terminology, may be tabulated as shown below:



The function of *bhāvakatva* is to present or manifest the *sthāyī* in a generalised form, which is now fit to be relished. The actual relish or enjoyment is the next operation which, according to Bhaṭṭa-Nāyaka,

is effected by the third part of *abhidhā* called *bhoga*, *bhogikṛtva*, *bhojakatva* and so on¹⁹. It operates as follows:

BHOGA or BHOJAKATVA VYĀPĀRA		
Sādhya (aim)	Sādhana (means)	Iti-kartavyatā (procedure)
<p><i>Rasa-bhoga</i> (Enjoyment of emotional experience presented through art: it is akin to ecstatic bliss; the mind in this condition is sattva-dominated; awareness comes to rest).</p>	<p><i>Carvaṇā</i> tasting on the part of the responsive reader/spectator of the <i>sthāyī</i>, brought before him in a generalised form.</p>	<p>Domination of <i>sattva</i> in the triple-strand mind (<i>Rajas</i> leading to melting of mind, <i>Tamas</i> effecting expansion, <i>Sattva</i> causing development, reaching and taking in the experience).</p>

[5]

Abhinavagupta and the Dhvanivādins have rejected Bhaṭṭa-Nāyaka's interpretation of the *rasa-sūtra* of Bharata. But they do not reject his *bhāvakatva-vyāpāra* as such, and its important result of *sādhārāṇīkaraṇa* or generalisation. We have seen earlier that Abhinavagupta accepts *bhāvana* as an operation which makes the generalised *sthāyī* the subject of one's tasting and relish. Besides, the process of generalisation is absolutely necessary for Abhinava's *abhivyakti* theory too, although he may attribute it to *vyañjanā-vyāpāra*.

It cannot be said that *bhāvakatva-vyāpāra* is rejected because it lacks proof. It is legitimate to infer the existence of a cause from the existence of an effect. If *sādhārāṇīkaraṇa* is supposed to be the effect of *bhāvakatva*, it will not be logical to say that *bhāvakatva* lacks authority or proof²⁰. I am inclined to believe that the objection to the Mīmāṃsā doctrine of *bhāvanā* springs from Bhaṭṭa-Nāyaka's attempt to couple it with *bhojakatva-vyāpāra*.

Bhaṭṭa-Nāyaka, of course, thinks that both *bhāvakatva* and *bhojakatva* operations are necessary. *Bhāvakatva* accomplishes only the manifestation of a *sthāyī* in a pure, generalised form for an appreciative reader/spectator. Its function is then over. The poetic writing also does not go beyond this: all it can do is to create the particular paraphernalia and through it reveal the basic, human emotion in its universal

19. See the quotations cited under No. (7).

20. See No. (13) cited above.

form. The relish of the emotional experience thus revealed is the next step, which lies beyond the operation of *bhāvakatva*. Bhaṭṭa-Nāyaka postulates *bhojakatva-vyāpāra* for accomplishing this purpose of *rasa-āsvāda*.

Some commentators seem to lend their support to the stand taken by Bhaṭṭa-Nāyaka in this regard. The editors, for example, of the comm. *Adarśa* on KP say²¹: The postulation of *bhāvakatva* and *bhojakatva* as two separate functions by Bhaṭṭa-Nāyaka is akin to the assumption of *vikṣepa* and *āvaraṇa* as the twin powers of *avidyā* in the Vedānta system of thought. The basic or the permanent mental state (*sthāyī*) of the original character which has perished in the passage of time or is not actually present at the moment is supposed to be manifested or re-produced (in accordance with the principle of *satkārya-vāda*), due to the operation of *bhāvakatva* in poetic writing. In understanding the problem of the « relish » of the mental states, it must be remembered that love, sorrow and so on are particular aspects or conditions of the human mind. They are realised or felt only by the soul, the witness (*sākṣī*) of human passions, mental attitudes or conditions. But the myriad rays of the Sun reflected from a spotless mirror may bathe a wall in brilliant light and the pictures on it which may not be ordinarily clear will then appear vividly. In the same way, if the pall which ordinarily hangs over individual perception and limits it to particulars may somehow be removed; and then an experience different from the familiar experiences of pleasure may flash before us. This is what *bhojakatva-vyāpāra* does for us while taking in art-experience.

The Dhvanivādins are not prepared to accept this Vedānta-based explanation of the operations involved in aesthetic experience. They believe that *vyañjanā-vyāpāra* (the function of suggestion) alone accomplishes the manifestation of *sthāyī* in its generalised form and its relish both. It is, therefore, unnecessary to assume two separate operations, when one has the power to achieve the desired results.

Some other statements of Bhaṭṭa-Nāyaka are likely to be questioned: for example, his view that *rasa* is relish or enjoyment (*bhoga*), not a perceptual consciousness (*pratīti*); his assumption that the human mind at the time of relish is in a special state, as disposed by the position

21. The text contains the gist of the commentary. The original is as follows: *Yathā Vedāntamate avidyāyā vikṣepa-āvaraṇa-rūpam śaktidvayam, evam etan-mate-pi vibhāvādīnām bhāvakatvam bhojakatvam ca iti vyāpāradvayam / Taya ādyena cira-naṣṭā-pi Sītādi-ālarṇabanaka-Rāmādi-ratyādayo lūtā-tantu-nyāyena sāmājīkānām antaḥ-karaṇe punar āvirbhāvyaṇte / Satkāryavādīnām mate kāraṇe sūkṣmarūpeṇa avasthā-nasya eva nāśapadārthatayā naṣṭānām punar udbhavo na anupapannaḥ / Ratyādīnām cittavṛtti-viśeṣāṇām sākṣi-bhāsyatve-pi sālōkasya kuḍyādeḥ darpaṇa-pratīphalīta-sahasrakīraṇakara-saṁparkeṇa iva, bhojakatva-vyāpāreṇa kṛta-āvaraṇaviśeṣa-bhaṅgena itara-sukhasākṣātkāra-vīlakṣaṇaḥ ujvalaḥ prakāśo bhavati, iti bhojakatvavyāpāro-pi saphalaḥ / op. cit.*

and effect of the three *guṇas*. These are challenged by Abhinavagupta, and the criticism is quite sound ²².

However, the entire discussion would lead us to perceive that the difference between Bhaṭṭa-Nāyaka and the Dhvanivādins is a doctrinaire difference, so far as the interpretation of the concept of *rasa* is concerned. While Bhaṭṭa-Nāyaka assumes two separate functions to account for the generalisation and the relish, Abhinava and his followers would want to achieve them with one *vyañjana-vyāpāra* only. But the process of making a reader or spectator turn favourably to poetic and dramatic writing (*abhimukhīkaraṇa*) and transforming the particular experience into a universal human experience so as to be genuinely relishable are both vital to art, indispensable to art. And as such, the operation of function that accomplishes these results is equally vital and indispensable. Whether we call it *bhāvanā*, *bhāvakatva* or *dhvani*, *vyañjanā*, *abhivyaṅgi*, is a matter of « name » in the final analysis: The operation is essential to any school of thinking; without it the aesthetic problems involved in art-experience cannot be explained.

22. See Abhinava's Comm. on NS. *Rasa-sūtra*, op. cit.:

Pratīti-ādi-vyatiriktaś ca saṁsāre ko bhogaḥ, iti na vidmaḥ / Rasanā iti cet sā-pi pratipattir eva / Kevalam upāya-vailakṣaṇyān-nāmāntaram pratipadyatām, darśana-anumiti-śruti-upamiti-pratibhānādi-nāmāntaravat /

Atha ucyate, pratītir asya bhogīkaraṇam, tac ca ratyādi-rūpam, tad astu, tathāpi na tāvan-mātram / Yāvanto hi rasās tāvatya eva rasanātmānaḥ pratītayo bhogīkaraṇasvabhāvāḥ / Sattvādiguṇānām ca aṅgāṅgivaicitryam anantam kalpyam iti kā tritvena iyattā?